



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



INDIANAPOLIS, IND., May 8, 1906.

To the Editor of THE COLLECTOR AND ART CRITIC:

DEAR SIR:—The article in the May number, "Thoughts on Artists and Art Schools," was timely—if I may use the expression, *overtimely*. You hit the nail squarely, and it ought to be done again and again until it is driven home and its effects felt in the schools, big and little, everywhere.

It is high time that it became a matter of decent, common, ordinary honesty that something were done by art schools and artists to stem the pitiful waste of time, energy and money that goes to the support of art schools and instructors from the start. Most students cannot afford to waste their time and money and cannot hope to win out in the end as artists.

The watchword should be *discourage*, not encourage. The world might be spared a great deal of bitterness and heartache and failure if artists and schools would quit fooling and apply common sense and courage in practice.

Truly yours,

W. F.

I would like to call attention to an article which appears in the May Bulletin of the Metropolitan Museum, which indicates more than anything that has heretofore transpired the new tendencies governing this institution.

The article is apparently from the pen of Dr. Edward Robinson, the assistant director, and explains the reasons why the tablet in the case where the Etruscan Bronze Chariot is shown has been removed and another one substituted. The reasons given for the statements of the new tablet are scholarly and incontrovertible, clearly and lucidly given.

Another notable improvement in the museum arrangement is in Room 24, where a collection of paintings representing the highest ideals in art from all schools is displayed, reminding one of the Salon Carré of the Louvre, or the Tribuna at Florence.

The oft-made claim that there is no nationality in the highest art is borne out when we see a Puvis de Chavanes hanging over some choice Italian examples, or Manet's "Boy with Sword" opposite a Maes "Portrait." This is one of the grandest exhibition halls to be found anywhere.

* * *

The patriarch of the guild of the brush, Daniel Huntington, died on the 18th of April, at the age of ninety years. He had a long life in his art, with much distinction in it. He painted probably a thousand portraits and several hundred historical, religious and genre subjects, besides a very few landscapes. He was entirely of the old school; he finished his pictures with great care, and not only had no affiliation with the impressionist movement or with the broad brush and the free treatment, but painted so smoothly that he can never have the position in art which his great technical ability might have procured for him had he only grown in his method into wider outlook and stronger characterization. His was a noble and charming personality.



THOMAS P. ANSHUTZ

BECKY SHARP

*From the Water Color Exhibition
 Pennsylvania Academy of Fine Arts*

At the annual meeting of the National Academy of Design held on May 9, the following officers were elected: Frederick Dielman, president; Herbert Adams, vice-president; H. W. Watrous, corresponding secretary; Will H. Low, recording secretary; and Lockwood de Forest, treasurer; council, F. D. Millet, Kenyon Cox, Ben Foster, J. C. Nicoll, Francis C. Jones and Wm. Sergeant Kendall.

The formal union of the Academy and the Society of American Artists was ratified at the meeting, and twenty-five painters and five sculptors were elected Academicians, as follows: Artists, George De Forest Brush, Emil Carlsen, Elliott Daingerfield, C. H. Davis, H. G. Dearth, Louis Paul Dessar, Frank V. Du Mond, Frank Duveneck, Childe Hassam, Robert Henri, Samuel Isham, F. W. Kost, Louis Loeb, Gari Melchers, F. Luis Mora, Maxfield Parrish, Edward Potthast, Henry W. Ranger, Edward W. Redfield, Robert Reid, Albert P. Ryder, Henry B. Snell, Edmund C. Tarbell, Robert W. Vonnoh, Carleton Wiggins; Sculptors, Hermon A. McNeil, Frederick W. Macmonnies, Charles H. Niehaus, Edward C. Potter and Frederick G. R. Roth.